

No 8059^a 226



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THE AMATEUR'S FIRST BOOK

FOR THE

GUITAR.

BOSTON:

OLIVER DITSON COMPANY.

NEW YORK:

C. H. DITSON & CO.

CHICAGO:

LYON & HEALY.

PHILADELPHIA:

J. E. DITSON & CO.

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Nov. 25, 1900.

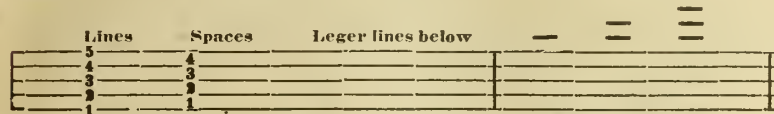


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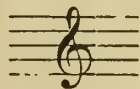
ELEMENTS OF MUSIC

NOTES, CLEFS &c.

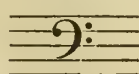
All musical sounds are called by the letters A. B. C. D. E. F. G. Notes are written on or between five parallel Lines, called a Stave. The intervals are called Spaces. Both lines and spaces are counted from the lowest upwards. Leger lines are written above or below the Stave, and notes are written on, below, or above them.



G. Clef.



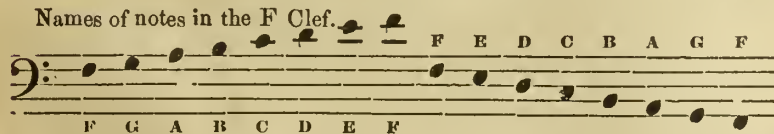
F. Clef.




Names of notes in the G. Clef.







Names of notes in the F. Clef.









The G. Clef is also called the Treble Clef, the F. Clef, the Base Clef. Music for the Pianoforte, Melodeon, and Organ, is written on two staves connected by a brace thus . Music for the Flute, Clarionet, Violin, Guitar &c, is written in the G. Clef; in Duetts for Two Flutes, Violins, &c. the Brace is also used

NOTES AND THEIR RELATIVE VALUE.

A whole note is made thus. —  A half note has a stem  or 

A quarter note is a black note with a stem  or 

An eighth note is thus formed  or 

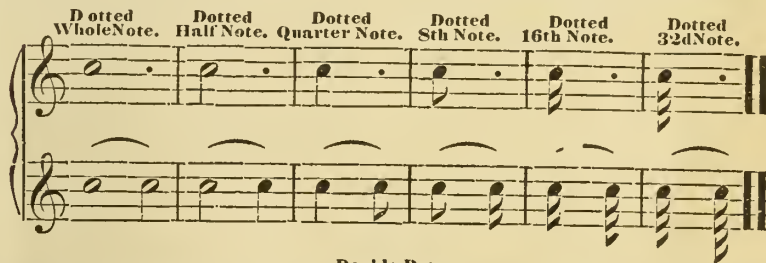
A sixteenth note is thus made  or  or  or 

These may be again divided into Thirty second, and Sixty fourth notes.

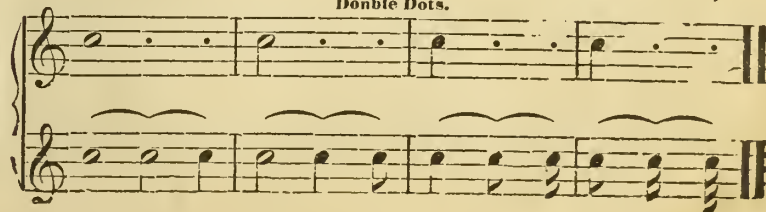
One whole note is equal in value to Two half notes, or Four Quarter notes, or Eight Eighth notes, or Sixteen Sixteenth notes, or Thirty two Thirty second notes.

VALUE OF THE DOT AND DOUBLE DOT.

A Dot. placed after a note, increases its value one half. When a second Dot is added to the first, the value is equal to half the first Dot.

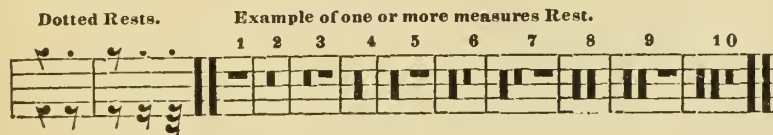
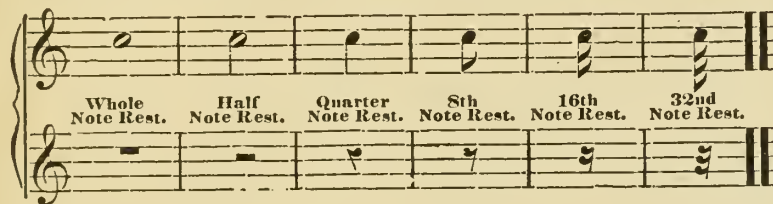


Double Dots.



RESTS.

Rests have values corresponding to notes. Single and Double Dots are also placed after Rests. Music ceases during the intervals of Rests.



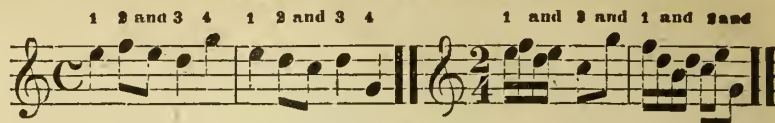
SIGNS OF TIME.

Music is divided into portions, called measures, and measures are divided into fractional parts called Beats or Counts. The Time is marked at the beginning of each piece, as.

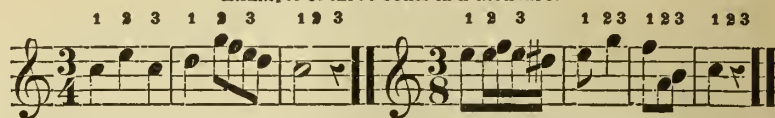


In Common, Two four, and Three four Time, the value of the quarter note establishes the Beats or Counts; in Three eighth Time, the Eighth note gives the Count. The lower figure shows the number of parts that the whole note is divided into, and the upper figure, the number of those parts contained in a measure.

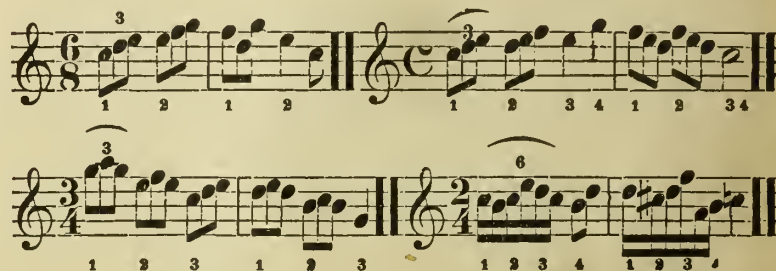
Example of four beats in a measure.



Example of three beats in a measure.

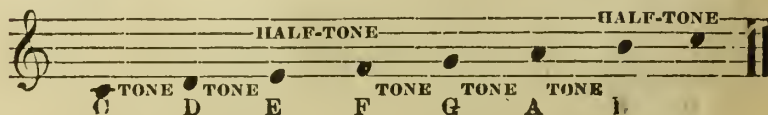


When three notes are played in the time of two, or six notes in the time of four, such groups are called Triplets, and Double Triplets. It is usual to put the figure 3 over the first Triplet, and the figure 6 over the Double Triplet. The Time should be counted by the value of the Triplet.



THE SCALE OR GAMUT.

The distance from one note to another in the Scale or Gamut, is called an Interval. The Scale of C is made of naturals, that is, no Sharps or Flats are required.



SHARPS, FLATS, AND NATURALS.

A Sharp (#) before a note raises it a semitone. A Flat (b) before a note, lowers it a semitone. A Natural (♮) restores a note which had been raised by a Sharp, or lowered by a Flat, to its former position. A Double Sharp (×) raises a note a tone, and a Double Flat (bb) lowers it a tone.

Any Sharps or Flats placed at the beginning of a piece or strain, effect all notes of the same name during the piece. When a Sharp, Flat, or Natural occurs accidentally, it affects all notes of the same name during the measure only, unless the last note of the measure and the first note of the next measure ends and begins with an accidental #, b, or ♮, before used.

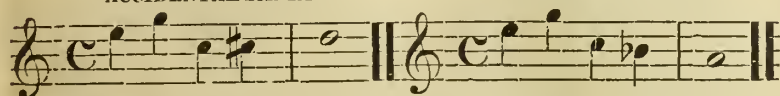
A SHARP RESTORED



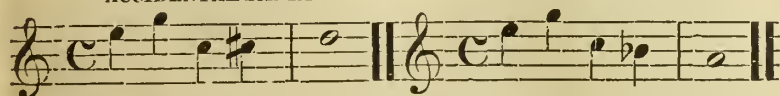
A FLAT RESTORED



ACCIDENTAL SHARP.

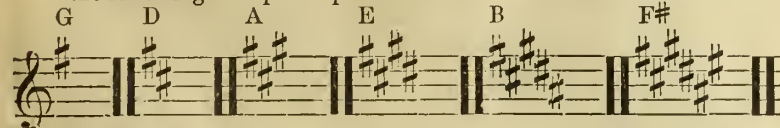


ACCIDENTAL FLAT.

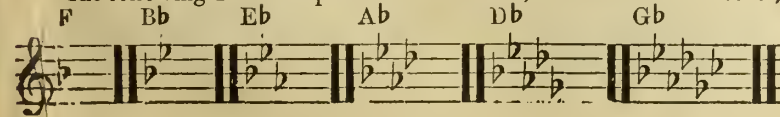


The key of C major, has neither # or b placed after the Clef; all the notes are therefore, supposed to be ♮.

The following Sharps are placed after the Clef in their natural order.



The following Flats are placed after the Clef, in their natural order,



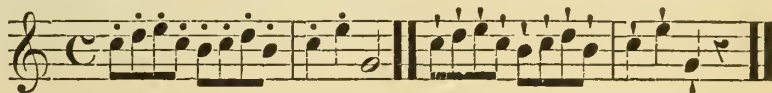
ARTICULATION.

There are three kinds of Articulation.—the flowing, the pointed, and the detached.

The flowing is played in a smooth, connected manner. The sign is a slur or bind—



The pointed notes, (•) are played in a short, precise manner. The detached notes (,) are played still shorter. Both styles are called Staccato



GRACE NOTES AND ORNAMENTS.

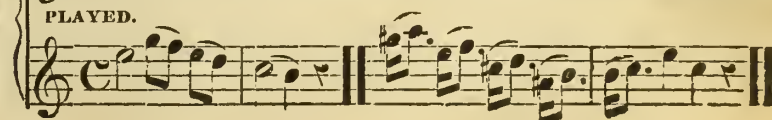
An Appoggiatura (♪) is a small grace note placed before a large note, from which it generally takes half its time or value.

An Acciaccatura (♪) is played with rapidity, without reference to the principal, or large note. Grace notes are always slurred to the principal note.

WRITTEN.



PLAYED.



ELEMENTS OF MUSIC

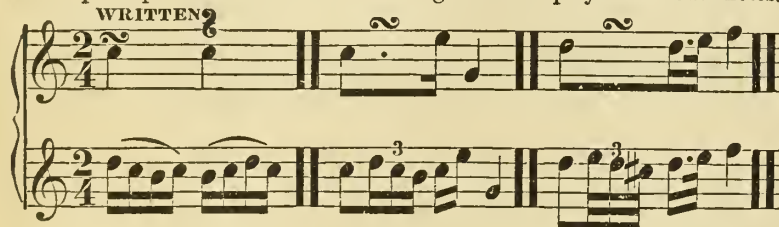
ORNAMENTS

Ornaments of more than one note are sometimes abbreviated by certain signs. A Double Appoggiatura, or Mordente (\sim) A Turn direct (∞) A Turn inverted (∞) A Trill or Shake (*tr*).

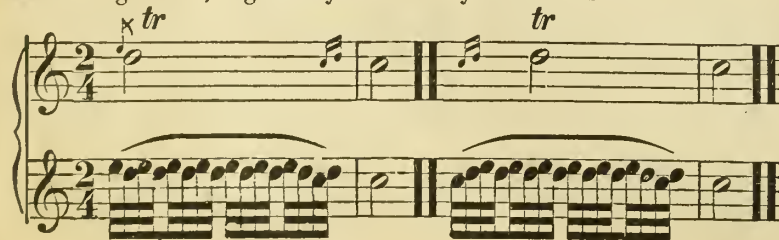
A Double Appoggiatura or Mordente, is played in a light, connected style. It is sometimes written as a Triplet, Short Trill, or Beat.



A Turn is generally composed of three grace notes placed before or after a principal note. A Turn on a single note is played as four notes.



A Trill or Shake (*tr*) is composed of two notes, struck alternately. It has a principal note, which is expressed, and a secondary note, not always written, but understood. The manner of commencing and terminating a Trill, is generally indicated by small notes.



ACCENTUATION.

Accents are shown by signs, or by words, generally Italian. The sign \lessgtr or *cres* : marks that the sounds should be increased. The sign \gtrless or *fx*, marks that the sounds should be gradually diminished. *Piano*, or the letter *p*; soft. *Pianissimo*, or *pp*; very soft. *Dolce*, or *do*; sweet. *Forte*, or *f*; loud. *Fortissimo*, or *ff*; very loud. *Mezzo Forte*, or *mf*; half loud. *Pedal*, or *Ped*; lift the Pedal. \ast drop the Pedal.

For the meaning of other words see Dictionary of musical terms, appended to this work.

ABBREVIATIONS USED IN WRITING MUSIC.

The sign \mathcal{S} , shows that the player must return to a similar sign, and end at the word *Fine*, or pause over the Double bar. *Da Capo*, or *D. C.* at the end of a piece, shows that the player must go to the beginning.

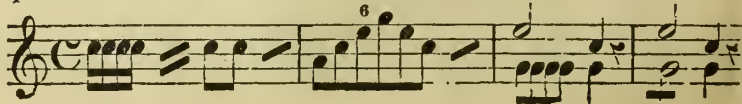
Measures are divided by bars. (|) Strains are divided by a Double Bar. (||) When dots are added (:||:) the strain must be repeated.

A pause \frown over a note, marks that the note is to be prolonged. A pause over a rest, should be treated in a similar manner. To avoid the multiplication of ledger lines, it is usual to write very high passages an octave lower than their actual pitch, with this mark, 8va ---.

8va -----



ABBREVIATIONS are employed in writing music to avoid repetition of a single note or passage; thus, in place of writing four 16th notes, a quarter note alone, marked with two thick lines, is used, &c.



A DICTIONARY OF MUSICAL TERMS.

a; an Italian preposition, meaning to, in, by, at, &c.

Accelerando; accelerating the time, gradually faster and faster.

Adagio, or **Adasio**; slow.

Adagio Assai, or **Molto**, very slow.

Ad Libitum; at pleasure.

Affettuoso; tender and affecting.

Agitato; with agitation.

Alla Cupella; in church style.

Allegretto; less quick than **Allegro**.

Allegro; quick.

Allegro Assai; very quick.

Allegro ma non troppo; quick, but not too quick.

Amabile; in a gentle and tender style.

Amateur; a lover but not a professor of music.

Amen; so be it; pronounced, in singing, *Ah-men*.

Amoroso, or **Con Amore**; affectionately, tenderly.

Andante; gentle, distinct, and rather slow, yet connected.

Andantino; somewhat quicker than **Andante**.

Animo, or **Con Animo**; with spirit, courage, and boldness.

Antiphone; music sung in alternate parts.

Ardito; with ardor and spirit.

Arioso; in a light, airy, singing manner.

A tempo; in time.

A tempo giusto; in strict and exact time.

Ben Marcato; in a pointed and well-marked manner.

Bis; twice.

Brillante; brilliant, gay, shining, sparkling.

Cadence; closing strain, also a fanciful extemporaneous embellishment at the close of a song.

Cadenza; same as the second use of Cadence. See Cadence.

Cilando; softer and slower.

Cantabile; graceful singing style; a pleasing, flowing melody.

Canto; the treble part in a chorus.

Choir; a company or band of singers; also that part of a church appropriated to the singers.

Chorist, or **Chorister**; a member of a choir of singers.

Chl, or **Chn**; with.

Chl Arco; with the bow.

Comodo, or **Commodo**; in an easy and unrestrained manner.

Con Affetto; with expression.

Con Dolcezza; with delicacy.

Con Doloro, or **Con Duolo**; with mournful expression.

Conductor; one who superintends a musical performance; same as Music Director.

Con Energico; with energy.

Con Espressione; with expression.

Con Furore; with ardor, fire.

Con Grazia; with grace and elegance.

Con Impeto; with force and energy.

Con Judo; with chaste exactness.

Con Moto; with emotion.

Con Spirito; with spirit, animation.

Coro; chorus.

Da; or, from, of.

Di; for two voices or instruments.

Diminuendo; gradually diminishing the sound.

Da Capo; from the beginning.

Decani; the priests, in contradistinction to the lay or ordinary choristers.

Declamando; in the style of declamation.

Decrescendo; diminishing, decreasing.

Devozione; devotional.

Dilettante; a lover of the arts in general or a lover of music.

Di Molto; much or very.

Divoto; devotedly, devoutly.

Dolce; soft, sweet, tender, delicate.

Dolcemente, **Dolcessa**, or **Dolcissimo**. See **Dolce**.

Dolente, or **Doloroso**; mournful.

Doloroso; in a plaintive, mournful style.

E; and.

Elegante; elegance.

Energico, or **Con Energia**; with energy.

Espressivo; expressive.

Fine, **Fin**, or **Finale**; the end.

Forzando, **forz**, or **ff**; sudden increase of power.

Fugue, or **Fuga**; a composition, which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.

Fugato; in the fugue style.

Fughetto; a short fugue.

Giusto; in just and steady time.

Grazioso; smoothly, gracefully.

Grave; a slow and solemn movement.

Impressario; the conductor of a concert.

Lacrimando, or **Lacrimoso**; mournful, pathetic.

Lamentevole, **Lamentando**, **Lamentabile**, mournfully.

Larghissimo; extremely slow.

Larghetto; slow, but not so slow as **Largo**.

Largo; slow.

Legato; close, gliding, connected style.

Lento; gradually slower and softer.

Lento, or **Lentamente**; slow.

Ma; but.

Majestoso; majestic, majestically.

Maestro di Cupella; chapel-master, or conductor of church music.

Marcato; strong and marked style.

Messa di Voce; moderate swell.

Moderato, or **Moderatamente**; moderately, in moderate time.

Molto; much or very.

Molto Voce; with a full voice.

Morendo; gradually dying away.

Moriente; a beat, or transient shake.

Mosso; emotion.

Moto; motion. *Andante con Moto*; quicker than *Andante*.

Non; not. *Non troppo*; not too much.

Organo; the organ.

Orchestra; a company or band of instrumental performers, that part of a theatre occupied by the band.

Pastorale; applied to graceful movements in sextuple time.

Pedendo, or **Pedendosi**; same as *Lento* to.

Piu; more. *Piu Mosso*; with more motion, faster.

Pizzicato; snapping the violin string with the fingers.

Poco; a little. *Poco Adagio*; a little slow.

Poco a Poco; by degrees, gradually.

Portamento; the manner of sustaining and conducting the voice from one sound to another.

Precentor; conductor, leader of a choir.

Presto; quick.

Prestissimo; very quick.

Rallentando, **Allentando** or **Slentando**; slower and softer by degrees.

Recitando; a speaking manner of performance.

Recitante; in the style of recitative.

Recitative; musical declamation.

Rinforzando, **Rinf**, or **Rinforzo**; suddenly increasing in power.

Ritenuto; retained.

Ritardando; slackening the time.

Semplice; chaste, simple.

Sempre; throughout, always, as *Sempre Forte*, loud throughout.

Senza; without; as, *Senza Organo*, without the organ.

Sforzando, or **Sforzato**; with strong force or emphasis, rapidly diminishing.

Siciliana; a movement of light, graceful character.

Smorendo, **Smorzando**; dying away.

Soave, **Soavement**; sweet, sweetly.

Solfeggio; a vocal exercise.

Solo; for a single voice or instrument.

Sostenuto; sustained.

Sotto; under, below. *Sotto Voce*; with subdued voice.

Spiritoso, **Con Spirito**; with spirit and animation.

Staccato; short, detached, distinct.

Subito; quick.

Tace, or **Tacet**; silent, or be silent.

Tardo; slow.

Tasto Solo; without chords.

Tempo; time. *Tempo a piacere*, time at pleasure.

Tempo di Marcia; time of a march.

Tempo Giusto; in exact time.

Ten Tenuto; hold on. See *Sostenuto*.

Tutti; the whole, full chorus.

Un; a; as, *Un Poco*, a little.

Va; go on; as *Va Crescendo*, continue to increase.

Verse; same as *Solo*.

Vigoroso; bold, energetic.

Vivace; quick and cheerful.

Virtuoso; a proficient in art.

Voce di Pello; the chest voice.

Voce di Testa; the head voice.

Voce Solo; voice alone.

Volta Subito; turn over quickly.

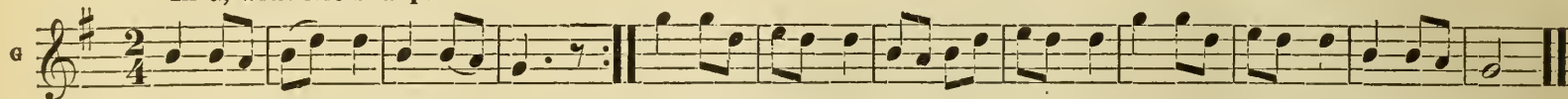
TRANSPOSITION OF SCALES.

Transposition consists of changing a piece of music from one key to another key. A tune may be difficult in one key, but very easy in another, as may be seen by the following examples.

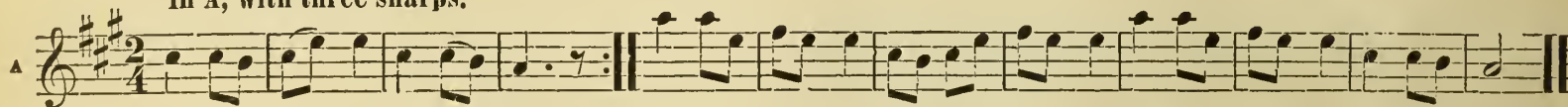
In D, with two sharps.



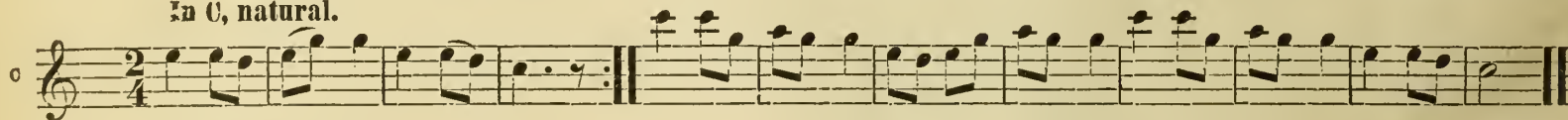
In G, with one sharp.



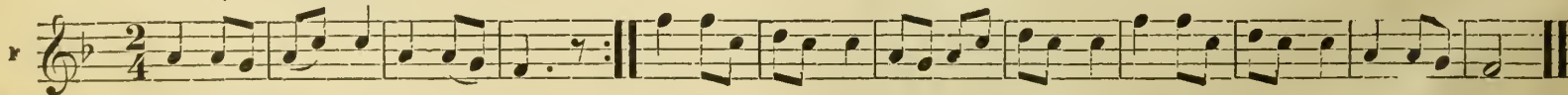
In A, with three sharps.



In C, natural.



In F, with one flat.



In Bb, with two flats.

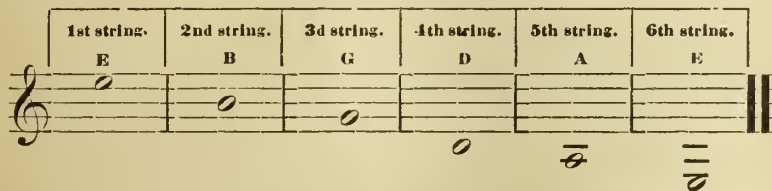


MANNER OF STRINGING THE GUITAR.

THE Guitar has six strings; the upper three of which are catgut, and the lower three are silk, covered with silver wire. The three catgut strings are named upper E, B, and G; the three silk strings are named D, A, and lower E.

MANNER OF TUNING THE GUITAR.

The six strings, when properly tuned, represent the following notes:

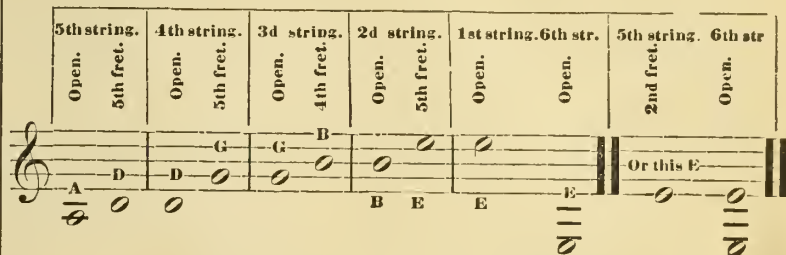


It will be perceived that each string rests on the end of what is termed the *Nut*; on the other end the strings rest on the *Bridge*. The small ridges lying across the finger board are called *Frets*.

The distance from the first string to the second, viz.: from upper E to B, is a fourth; from B to G is a third; from G to D is a fourth; from D to A is a fourth; from A to lower E is a fourth.

Tune the fifth string A to an A tuning fork, or to A on the piano or flute. Having tuned the A to the desired pitch, press the little finger of the left hand on the fifth fret of the A string, and it will produce D; then tune the fourth string D in unison with it. Put the little finger on the fifth fret of the D string, and tune G in unison with it. Put the third finger on the fourth fret of the G string, and it will give the unison of B; then put the little finger on the fifth fret of the B string, and it will produce the unison of upper E. The lower

E can be tuned a double octave below upper E, or the second finger can be put on the second fret of the D string, which will produce E, an octave higher than lower E, according to the following example:



MANNER OF HOLDING THE GUITAR.

Procure a seat a little higher than those in ordinary use, and let the left foot rest on a stool of a proportionate height. The right leg should be thrown out obliquely, with the foot drawn back slightly. The left leg should be kept in its natural position, and the weight of the instrument should be chiefly supported on the left thigh.

When the Guitar is held transversely, this position is by far the best, as it offers three points of support, and balances the instrument so as not to need the aid of the hands.

MANNER OF HOLDING THE LEFT ARM.

The left hand should press lightly the Guitar between the thumb and first finger. The end of the thumb should rest on the side next the lowest, or E string, between the first and second fret. The arm should hang in an easy and natural position, and the elbow should be kept from the body, a short distance only

MANNER OF HOLDING THE RIGHT ARM.

The right arm should rest on the side edge of the sound-board, in the direction of the bridge. The little finger should be extended, and rest lightly on the sound-board. The thumb should be placed over one of the silk strings, and the other fingers should be slightly curved, and held over the first, second, and third strings.

When it is desired to soften the tone of the Guitar, the hand should be moved towards the middle of the strings directly over the rosette.

MANNER OF TOUCHING THE STRINGS.

The sixth, fifth, and fourth strings (generally called the base notes) are usually struck with the *thumb*.

The third, second, and first strings are played generally with the *first* and *second* fingers, alternately changing the finger for each successive note.

When chords of four notes are struck, the *third* finger is used. The *little* finger is not used except in chords and arpeggios of five and six notes.

The thumb of the right hand, in striking the thick strings, should slide to, and rest on, the next string, unless the next string forms a portion of the chords intended to be struck.

There are often examples in which it is necessary to play the third and second strings with the *thumb*. The fourth and fifth strings are sometimes struck with the *first* and *second* fingers.

Notes intended to be played with the thumb are written with a double stem, or with the stem turned down; the thumb and fingers are indicated by \times , 1, 2, 3, and 4, as in the following examples.



SIGNS TO INDICATE THE FINGERING.

In writing music for the Guitar it is usual to indicate the fingering for the *left hand* by numerals, as follows:

| | |
|--------------------------------|-------------------------------|
| For the open string, . . . 0 | For the first finger, . . . 1 |
| For the second finger, . . . 2 | For the third finger, . . . 3 |

The fingering for the *right hand* is indicated by the following signs:

| | |
|---|---|
| For the first finger, one dot, thus, . | For the second finger, two dots, thus, .. |
| For the third finger, three dots, thus, ... | For the thumb, a cross, thus, × |

The fingering for the *right hand* is placed under the notes. The numerals over the notes show the fingering for the *left hand*.

THE POSITIONS.

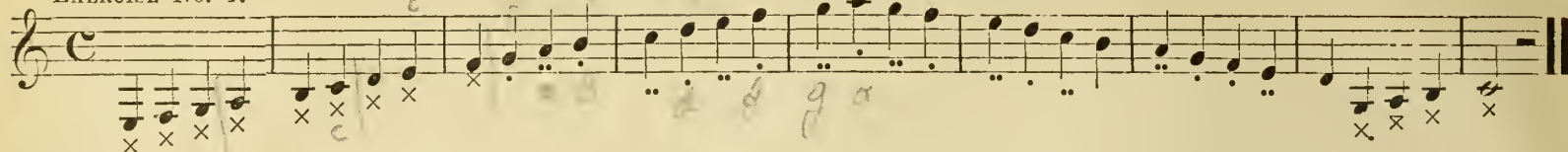
When the first finger is pressed on the first fret, the hand is said to be in the *first position*. As there are as many *positions* as there are frets on the finger board, it is the first finger which determines the position of the hand.

GAMUT IN THE FIRST POSITION.

| SIXTH STRING. | FIFTH STRING. | FOURTH STRING. | THIRD STRING. | SECOND STRING. | FIRST STRING. |
|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------|-----------------------------|-----------------------------|
| 0 1 2 E F G × × × | 0 2 3 A B C × × × | 0 2 3 D E F × × × | 0 2 G A . | 0 1 3 B C D .. . | 0 1 3 E F G . |
| 0 1 2 3 4 G A B C D × × × × × | 0 1 2 3 4 A B C D E × × × × × | 0 1 2 3 4 B C D E F × × × × × | 0 1 2 3 A B C D . | 0 1 2 3 4 C D E F G . | 0 1 2 3 4 F G A B C . |
| 0 1 2 3 4 F G A B C × × × × × | 0 1 2 3 4 G A B C D × × × × × | 0 1 2 3 4 A B C D E × × × × × | 0 1 2 3 B C D E . | 0 1 2 3 4 D E F G A . | 0 1 2 3 4 E F G A B . |

EXERCISES IN THE FIRST POSITION.

EXERCISE No. 1.



EXERCISE No. 2.



EXERCISE No. 3.

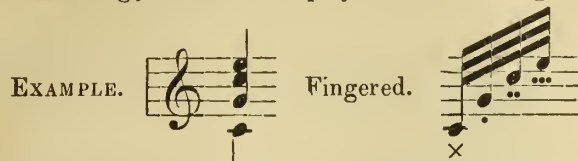


EXERCISE No. 4.



MANNER OF STRIKING CHORDS

Chords containing *four* notes are played with four fingers.



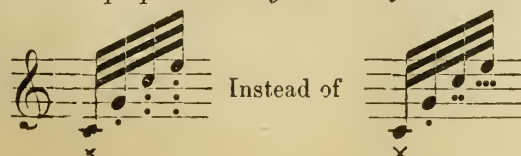
When chords contain *five* notes, the thumb is used for the two lowest notes.



When chords contain *six* notes, the thumb is used for the three lowest notes.



NOTE.—Some authors, in fingering Guitar music for the right hand, place the dots perpendicularly instead of horizontally; thus,



THE BARRER.

When a chord of two or more notes is covered with a single finger of the *left* hand, the term Barrer or Barré is used.



THE ARPEGGIO.

When the notes composing a chord are in rotation instead of being snapped simultaneously, they are termed Arpeggio, or, after the manner of the harp.

ARPEGGIO OF THREE NOTES.



ARPEGGIO OF FOUR NOTES.



ARPEGGIO OF SIX NOTES.



ARPEGGIO OF EIGHT NOTES.



ARPEGGIOS OF DOUBLE NOTES.



ARPEGGIOS WITH SHARPS.



ARPEGGIOS WITH FLATS AND SHARPS.



CHORDS IN C MAJOR, FINGERED.



CHORDS IN G MAJOR, FINGERED.



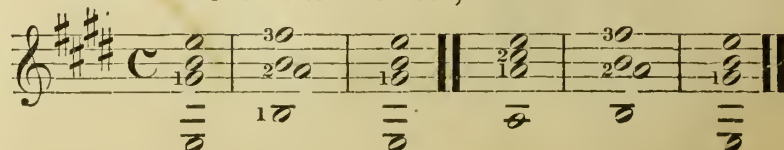
CHORDS IN D MAJOR, FINGERED.



CHORDS IN A MAJOR, FINGERED.



CHORDS IN E MAJOR, FINGERED.



GUITAR INSTRUCTOR

SIX EXERCISES FOR ACQUIRING THE HABIT OF MOVING EACH FINGER OF THE LEFT HAND SEPARATELY AND INDEPENDENTLY.

15

Key of C.

No. 1

In C.

No. 2.

In C.

No. 3.

Key of G.

No. 4.

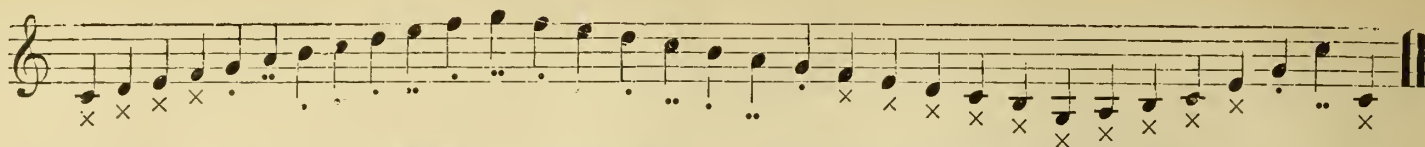
Key of D.

No. 5.

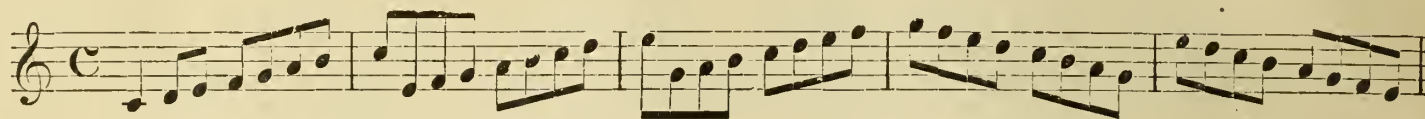
Key of A.

No. 6

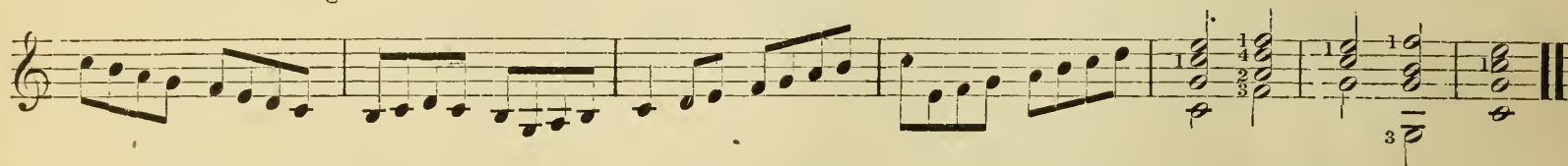
SCALE OF C.



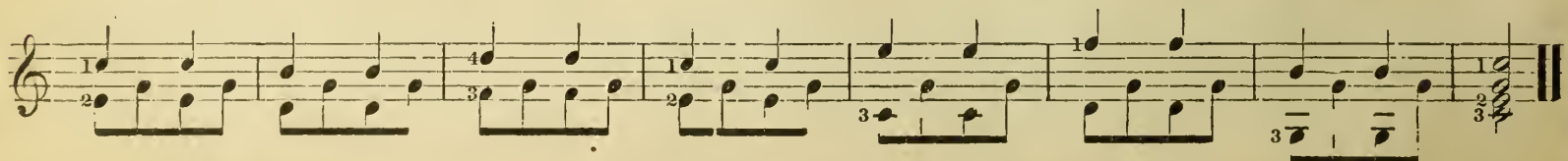
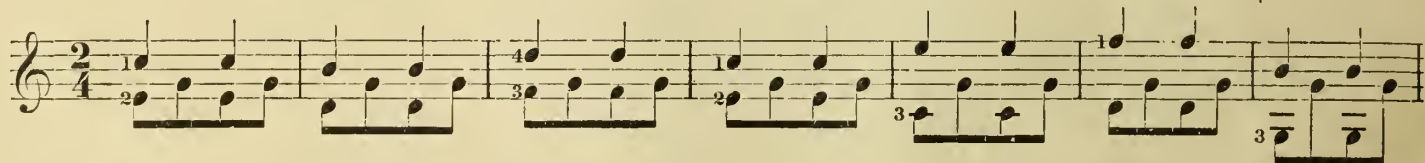
EXERCISE.



Finger the notes as in the above Scale of C.



ANDANTINO.



GUITAR INSTRUCTOR.
WALTZ, WITH VARIATION.

11

MODERATO.

The first system of the waltz consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The time signature is 3/8. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3. The system concludes with a double bar line and repeat dots.

D. C.

VARIATION.

The second system, labeled 'VARIATION', also consists of three staves in treble, treble, and bass clefs with a 3/8 time signature. This section is characterized by a more complex rhythmic pattern, featuring many sixteenth and thirty-second notes. Fingerings are indicated throughout. The system ends with a double bar line and repeat dots.

D. C.

GUITAR INSTRUCTOR.
WORRALL'S WALTZ.

Three staves of music for 'Worrall's Waltz' in 3/8 time. The first staff contains a series of chords and triplets, with 'X' marks above the first and fifth measures. The second staff features a melodic line with fingerings (1, 2, 3) and a triplet, with an 'X' mark above the fifth measure. The third staff continues the accompaniment with chords and triplets, also marked with an 'X' above the fifth measure. The piece concludes with a double bar line and repeat dots.

D. C.

NEWPORT GALLOPADE.

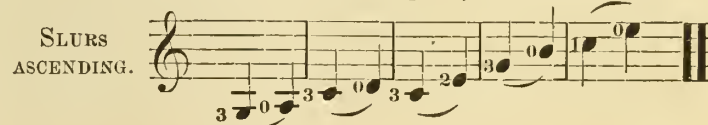
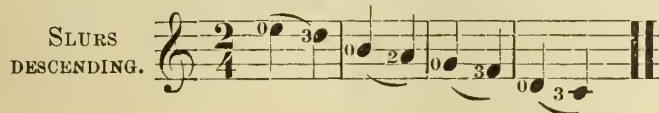
Three staves of music for 'Newport Gallopade' in 2/4 time. The first staff shows a melodic line with triplets and fingerings (3, 1, 3), with '3' written below the first and third measures. The second staff provides a harmonic accompaniment with chords and fingerings (1, 2, 3, 4, 2), with '3' written below the first, third, and fifth measures. The third staff continues the melodic line with triplets and fingerings (3, 1, 3), with '3' written below the first and third measures. The piece ends with a double bar line and repeat dots.

OF SLURS.

Slurs, when on the same string, are made by striking the first note only with the right hand, in ascending passages. The second note is made by a sudden pressure of the required finger of the left hand. In descending passages the second note is made by suddenly withdrawing to one side the required left hand finger. Example:



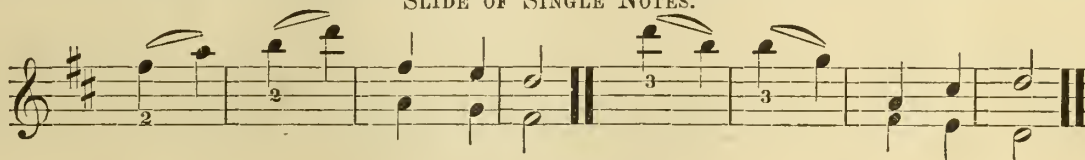
Slurs, when made on different strings, are called "Vibration slurs." In descending passages the second note is made by a firm pressure of the required finger of the left hand. In ascending passages, the thumb of the right hand should glide gently to the second note.



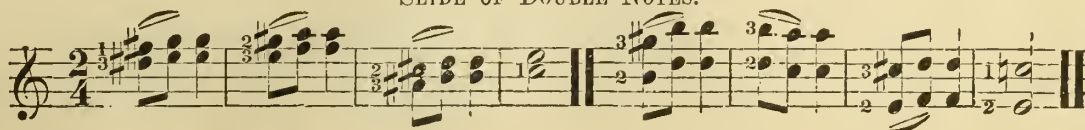
OF THE SLIDE.

The Slide is performed by one finger of the left hand sliding along the neck, passing over all the frets, from the first to the second note, and the first has been struck by a finger of the right hand. It is executed in single or double notes, and is indicated by this sign,

SLIDE OF SINGLE NOTES.



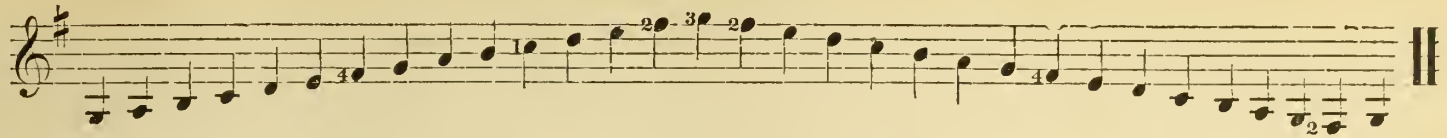
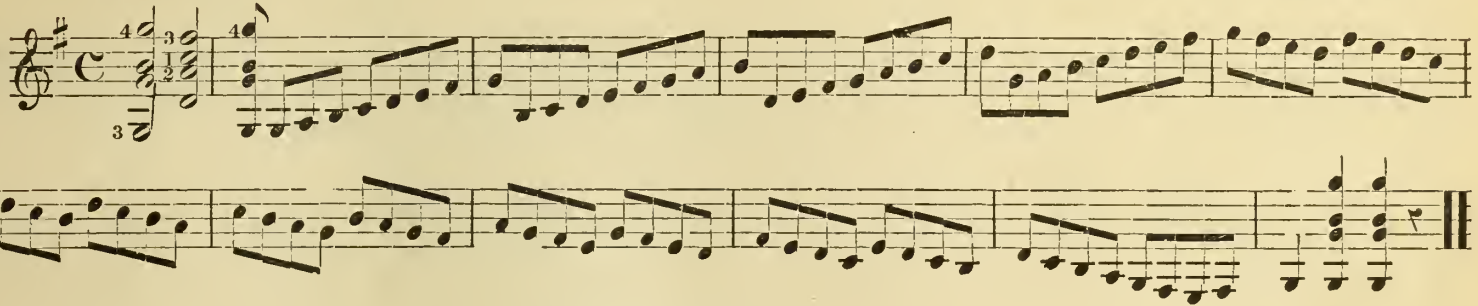
SLIDE OF DOUBLE NOTES.



GUITAR INSTRUCTOR
WIELAND'S SLUR WALTZ.

WALTZ.

The musical score is written for guitar in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a key with one sharp (F#). The notation includes various musical symbols such as slurs, ties, and dynamics. The second staff includes the marking 'dol.' (dolce). The third staff includes the marking 'f' (forte). The fourth staff includes the marking '4' (quadruple). The fifth staff includes the marking '4' (quadruple). The sixth staff includes the marking 'P. C.' (Pizzicato) and ends with a double bar line. The score is arranged in a single system with six staves.

SCALE OF G
MAJOR.EXERCISE
IN G.

ST. LOUIS WALTZ.



GUITAR INSTRUCTOR.
RUSSIAN QUADRILLE.

27

ALLEGRO. 

for

First time. Second time.

for

for

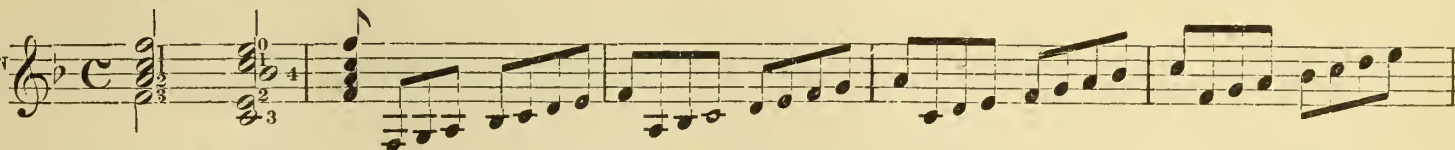
HUNGARIAN AIR.

ANDANTINO. 

1 2 3 4

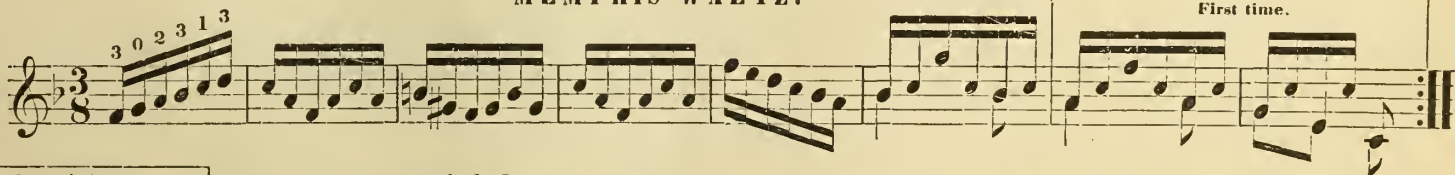
3 2

1 2 3 4

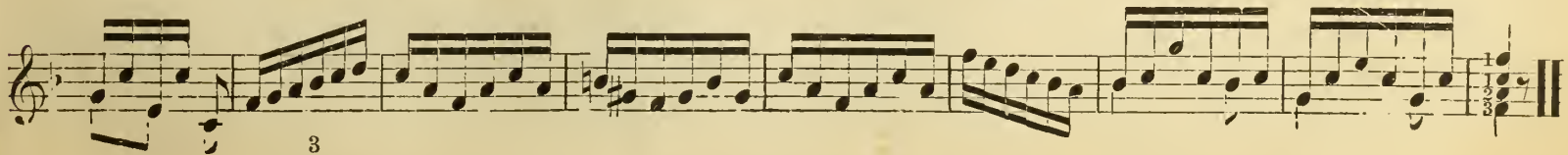
SCALE OF F
MAJOR.EXERCISE IN
F MAJOR.

MEMPHIS WALTZ.

POCO ALL'O.



Second time.



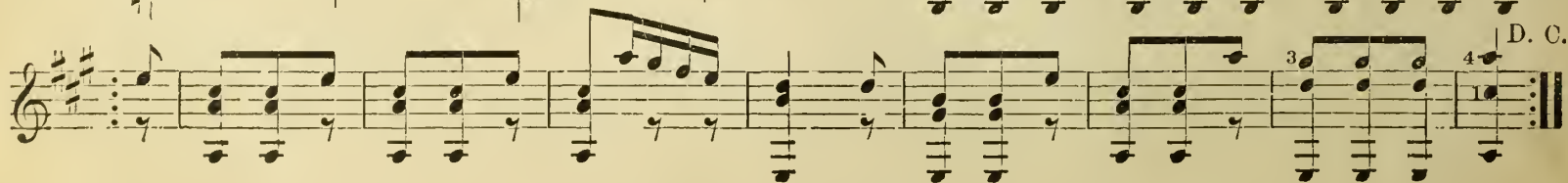
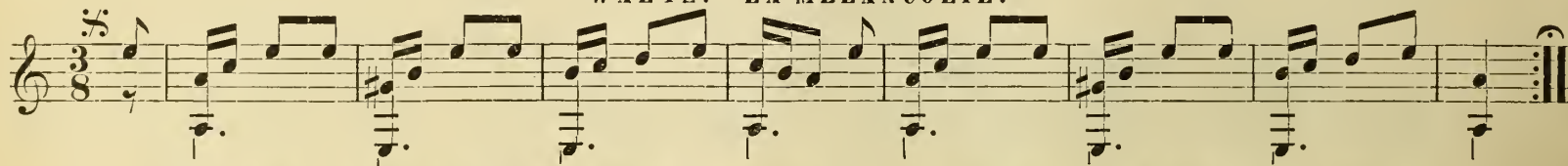
SCALE OF A MINOR.

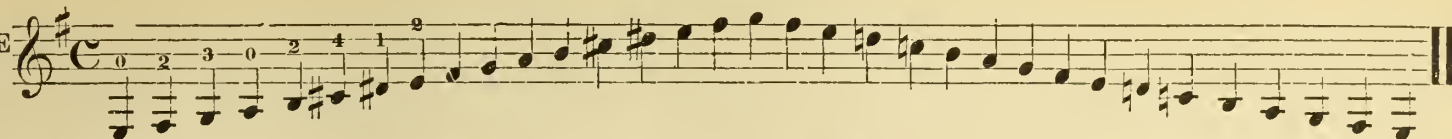
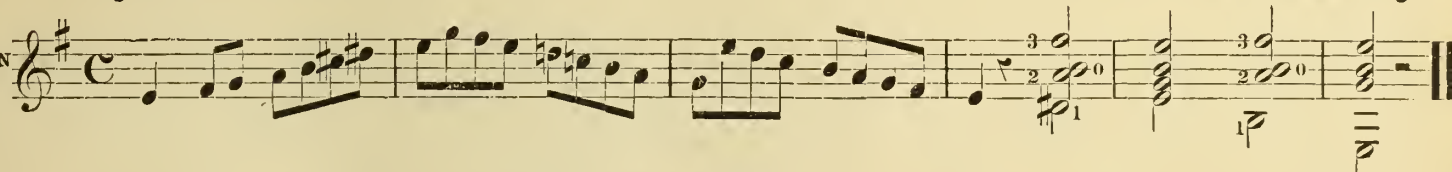


EXERCISE.



WALTZ.—LA MELANCOLIE.



SCALE OF E
MINOR.EXERCISE IN
E MINOR.

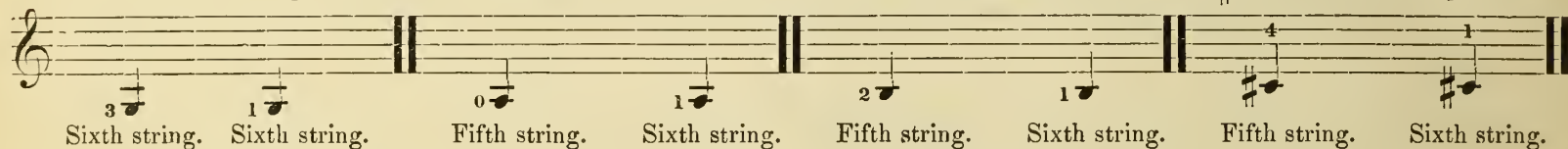
THE ALMA WALTZ.



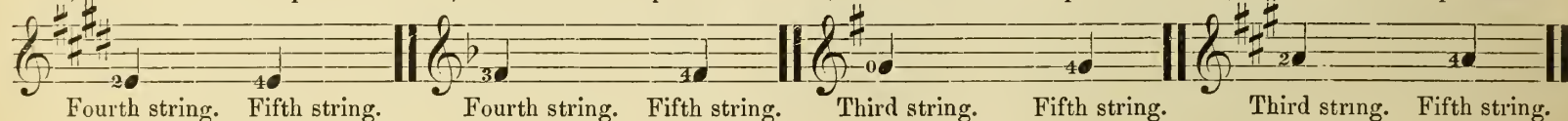
OF POSITIONS AND THEIR USES.

In writing music for the Guitar, twelve positions are used. The positions most frequently used are, however, are the first, fourth, fifth, seventh, and ninth. Remember it is the first finger that determines the position, that is, when the first finger is placed just behind the first fret, the hand is said to be in the first position. If the first finger is placed just behind the fourth fret, it is the fourth position; and so on with the fifth, seventh, and ninth positions, according to the following scale.

G, in first and fourth positions. A, in first and fourth positions. B, in first and seventh positions. C#, in first and ninth positions.

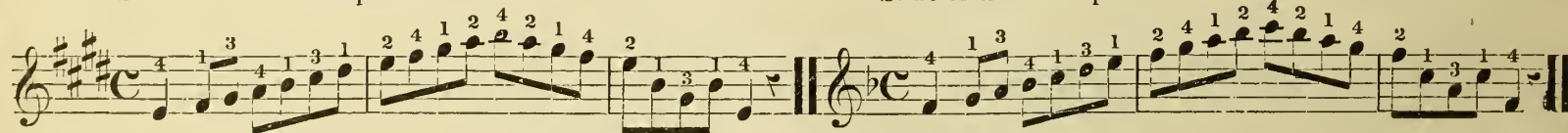


E, in first and fourth positions. F, in first and fifth positions. G, in first and seventh positions. A, in first and ninth positions.



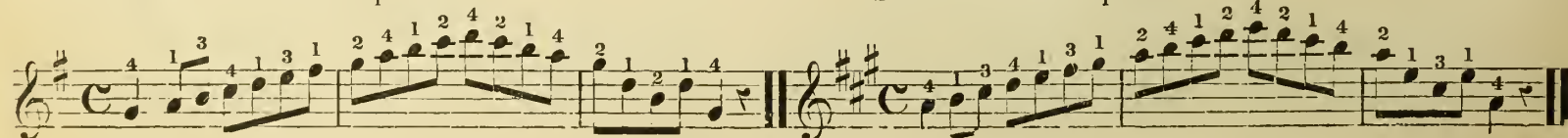
Scale of E in fourth position.

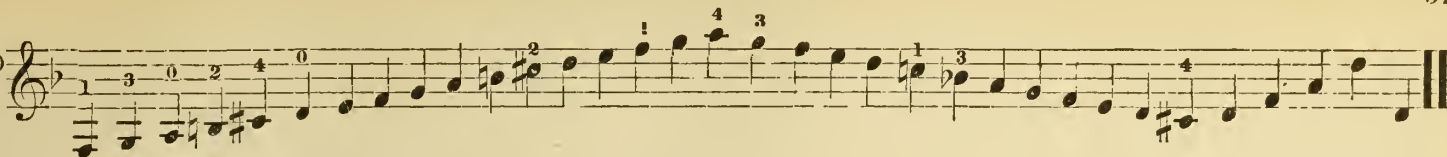
Scale of F in fifth position.



Scale of G in seventh position.

Scale of A in ninth position.



SCALE OF D
MINOR.EXERCISE IN
D MINOR.

RECONCILIATION WALTZ.

pia *for*

pia *for*

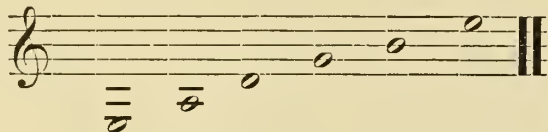
pia *for* D. C.

GUITAR INSTRUCTOR. OF HARMONIC SOUNDS.

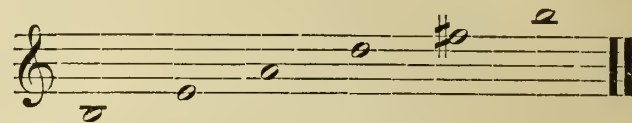
The Harmonic Sounds on the Guitar, are produced by slightly pressing a finger of the left hand across certain divisions of the finger-board. The Harmonics are really an octave higher than the notes which represent them. The tones have a peculiar sweetness, and form a pleasing contrast with the natural sounds. Harmonics are made on the twelfth, seventh, fifth, fourth, and third frets, each of the six strings producing its peculiar Harmonic Sound.

Harmonics are distinguished from the natural sounds by the abbreviations *Har.* and *Nat.*

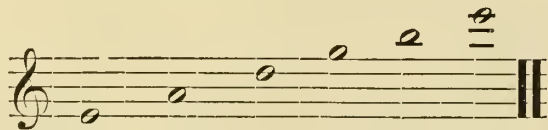
Harmonics of
the 12th fret.



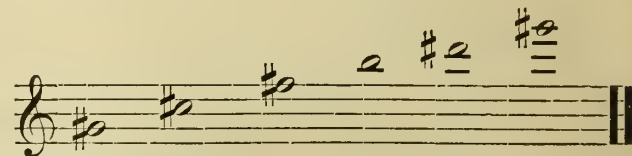
Harmonics of
the 7th fret.



Harmonics of
the 5th fret.



Harmonics of
the 4th fret.



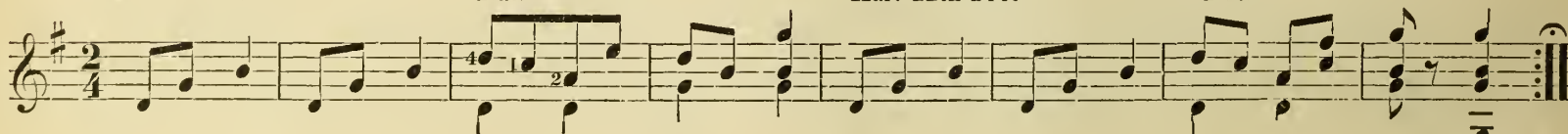
HARMONIC QUICK STEP.

Har. 12th Fret - - - -

Nat.

Har. 12th Fret - - - -

Nat.



D. C.

CUBAN WALTZ.

7th Pos. Nat. 3d Pos. 7th Pos. Nat.

Measures 1-12 of Cuban Waltz. The first staff shows the melody with fingering (4, 1, 4, 4, 1, 3, 1, 2, 3, 4, 1, 4) and breath marks (Nat.). The second staff shows the accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 3/8.

CADIZ WALTZ.

7th Pos. Nat. 7th Pos. Nat.

Measures 1-12 of Cadiz Waltz. The first staff shows the melody with fingering (1, 2, 4, 2, 4, 1, 2, 3, 1, 2, 3, 2, 3, 3, 3, 3) and breath marks (Nat.). The second staff shows the accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 3/8.

THE RUBY WALTZ.

9th Pos. barre. 1st Time. 2nd Time.

The musical score for 'THE RUBY WALTZ' is written for three staves in treble clef, with a key signature of two sharps (F# and C#) and a 3/8 time signature. The first staff includes performance instructions: '9th Pos.' above the first measure, 'barre.' above the eighth measure, and '1st Time.' and '2nd Time.' above the final two measures, which are separated by a repeat sign. The melody is primarily in the right hand, with a consistent bass line in the left hand. The piece concludes with a double bar line.

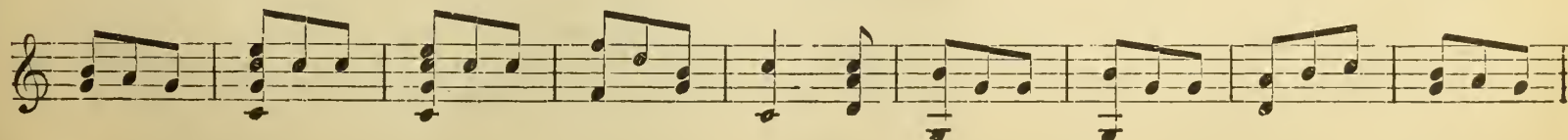
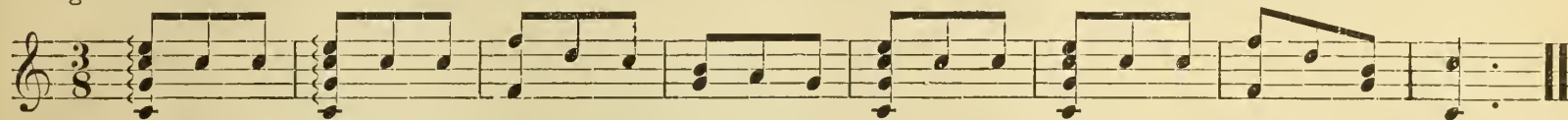
WEBER'S LAST WALTZ

The musical score for 'WEBER'S LAST WALTZ' is written for two staves in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a 4-measure rest for the right hand, followed by a continuous melody. The second staff provides a harmonic accompaniment, featuring dynamic markings such as *sf* (sforzando) and *f* (forte). The piece ends with a double bar line.

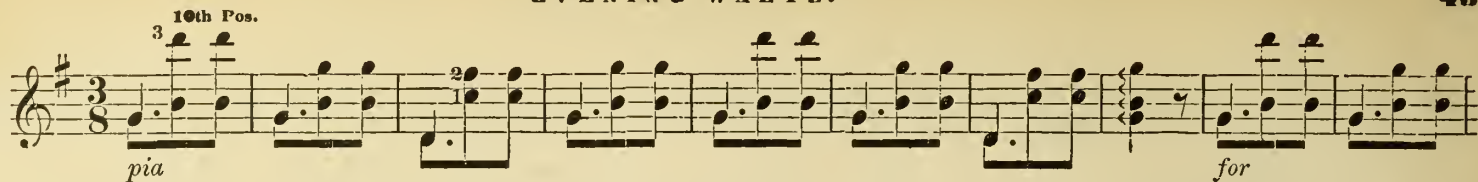
"SAM'S" WALTZ.

Wherein both the Ascending and Descending Slides are introduced.

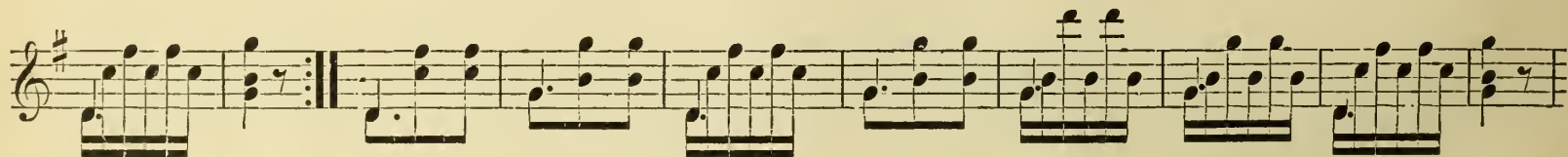
The second note of the Ascending Slide is sounded by striking the string forcibly with that finger of the left hand, which belongs to the note.



WALTZ.

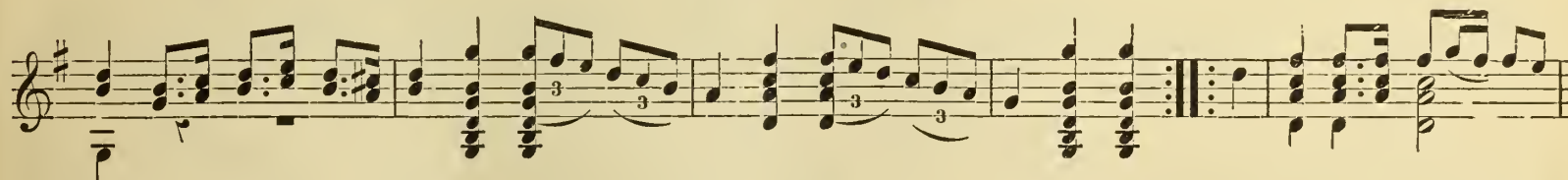
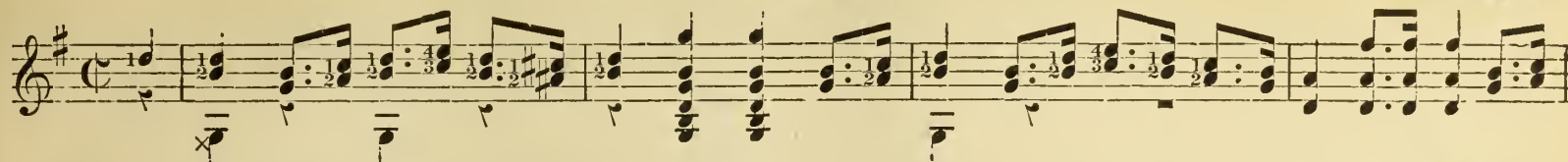
*1st time, pia, repeat, for.*

Var.



GRAND MARCH.

H. Bollman.



D. C.

BOLLMAN'S WALTZ.

47

WALTZ.

FINE.

D. C.

TYROLEAN WALTZ. 34 Pgs.

H. Bollman.

Nat.

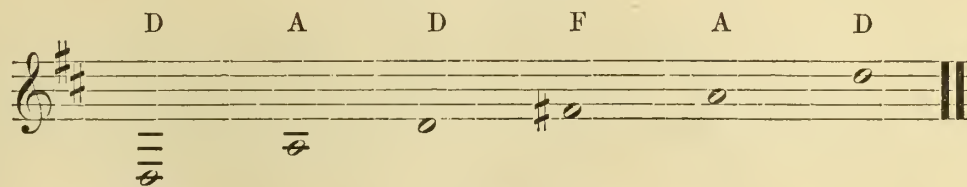
WALTZ.

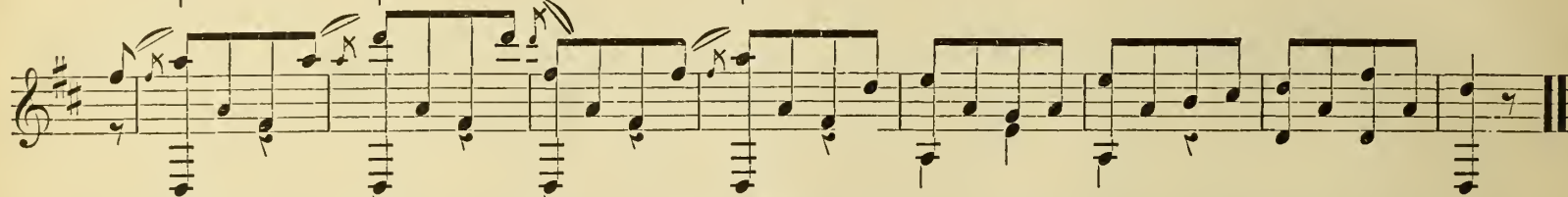
4th P. 2d P. 1st P.

SEBASTOPOL.

This popular piece is intended as an imitation of military music. The Harmonics in single notes imitate the Bugle. The Harmonics in chords imitate a Full Military Band at a distance.

Tune the Guitar thus:





5th Pos.

Nat.

7th Pos.

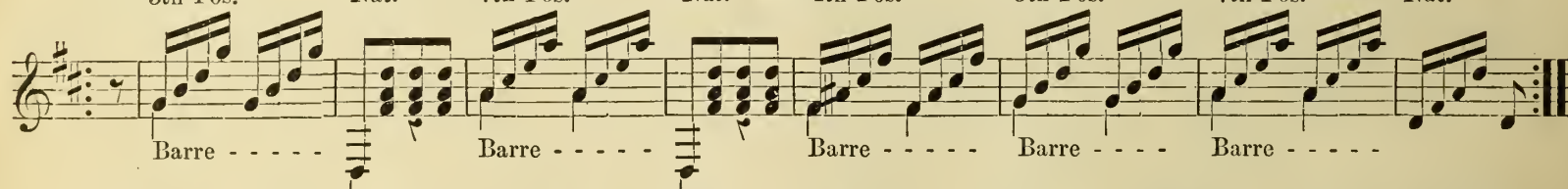
Nat.

4th Pos.

5th Pos.

7th Pos.

Nat.



Barre - - - -

Barre - - - -

Barre - - - -

Barre - - - -

Barre - - - -



5th.

7th.

12th.

7th.

5th.

7th.

5th.

7th.

5th.

7th.

12th.

Harmonics

Bugles at a distance.
7th.

5.

4.

3rd.

7th

4th.

5.

4th.

7th.

5th.

4th.

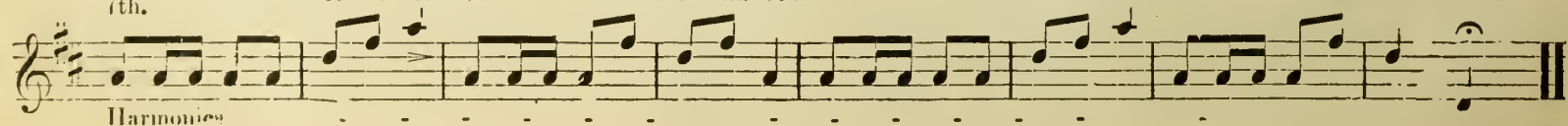
3rd.

7th.

4th.

5th.

12th.



Harmonics

GUITAR INSTRUCTOR
KINLOCK OF KINLOCK.

Arranged by H. Kingsbury.

4th Pos. 7th Pos. 4th Pos. 7th Pos.

4th Pos. 7th Pos. 9th Pos. 7th Pos. 4th Pos.

This piece is written for guitar in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of two staves each. The first system contains the first two lines of music. The second system contains the next two lines, including a repeat sign. The third system contains the final two lines, which end with a double bar line. Fingering numbers (1-4) are indicated above many notes. Position changes are marked with '4th Pos.' and '7th Pos.' above the staff.

ARKANSAS TRAVELLER. *

This piece is written for guitar in 2/4 time with a key signature of one sharp (F#). It consists of two systems of two staves each. The first system contains the first two lines of music. The second system contains the next two lines, which end with a double bar line. Fingering numbers (1-4) are indicated above many notes. The piece concludes with a final double bar line.

* Tune the Guitar the same as given in the piece "Sebastopol." See Contents.

BORY O'MORE.

ALLEGRETTO.

The musical score for "Bory O'More" is written in 6/8 time and marked "ALLEGRETTO." The key signature is G major (one sharp). The score consists of five staves of music. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The piece features a repeating eighth-note melody and a steady bass line. There are repeat signs in the second, third, and fourth staves.

HOPE WALTZ.

J. Strauss.

WALTZ.

The musical score for 'Hope Waltz' is presented in five staves. The first staff is labeled 'WALTZ.' and begins with a treble clef and a key signature of two sharps (D major). The music is written in a style typical of 19th-century guitar notation, with many chords and melodic lines. The second staff continues the melody and harmony. The third staff features more complex melodic passages. The fourth staff shows a continuation of the waltz's themes. The fifth staff concludes the piece with a final cadence.

VIOLET WALTZ.

Arranged by H. Worall.

Tune the Guitar thus :

WALTZ

9th fret 7th 5th

5th Barre 7th Barre

4th Barre 5th Barre 7th Barre

AR HYD Y NOS.—With Variation.

ANDANTE.

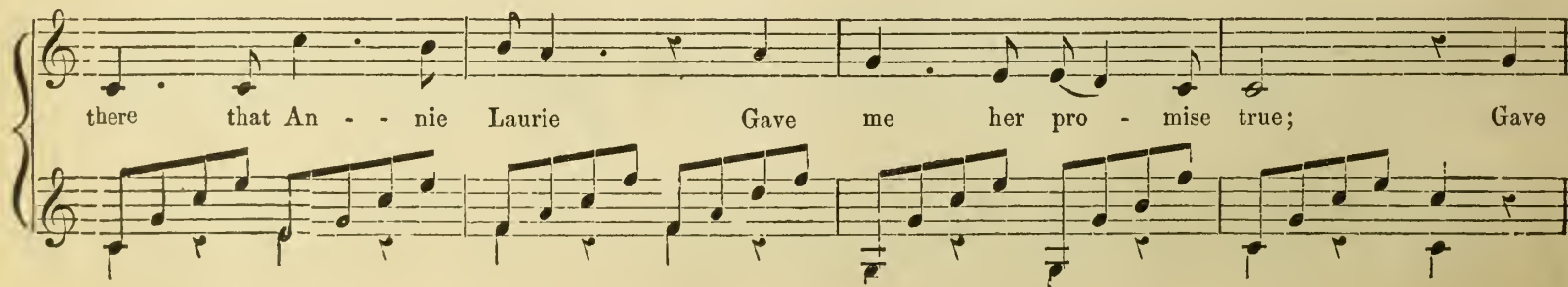
3d Position.

VARIATION.

3d Position.

GUITAR INSTRUCTOR

ANNIE LAURIE.



GUITAR INSTRUCTOR.
ANNIE LAURIE.—Concluded.

: 47

me her pro - mise true, Which ne'er for - got will be; And for

The first system of musical notation for the song 'Annie Laurie'. It consists of a vocal line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'me her pro - mise true, Which ne'er for - got will be; And for'. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. It features a series of chords and single notes, with some measures containing multiple notes beamed together.

bonnie An - - nie Lau - rie I'd lay me down and dee.

The second system of musical notation for the song 'Annie Laurie'. It continues the vocal line and guitar accompaniment from the first system. The lyrics are: 'bonnie An - - nie Lau - rie I'd lay me down and dee.'. The notation includes a double bar line at the end of the system, indicating the end of a musical phrase.

SECOND VERSE.

Her brow is like the snow drift,
Her throat is like the swan;
Her face it is the fairest
That e'er the sun shone on,
That e'er the sun shone on.
And dark blue is her e'e,
And for bonnie Annie Laurie
I'd lay me down and dee

THIRD VERSE.

Like dew on the gowan lying
Is the fa' o' her fairy feet,
And like winds in summer sighing,
Her voice is low and sweet,
Her voice is low and sweet
And she is a' the world to me,
And for bonnie Annie Laurie
I'd lay me down and dee.

HERE'S A HEALTH TO THEE. TOM MOORE.*

3d Verse. Tho' the o - cean roar a - round me

Yet it still shall bear me on;

Tho' a

ANDANTE.

1st Verse. My boat is on the shore,

And my bark is on the sea:

But be -

de - sert should sur - round me,

It hath springs that may be won,

Tho' a de - sert should sur -

fore I go Tom Moore,

Here's a dou - ble health to thee,

But be - fore I go Tom

round me,

It hath springs that may be won.

Moore,

Here's a dou - ble health to thee.

* This beautiful Song is used with the kind permission of Peters, Webb & Co., the proprietors of the copyright

wa - ter, as with wine, The li - ba - tion I would pour; Should be peace to thine and

here's a sigh for those who love me, And a smile to those who hate; And what-ev - er sky's a

mine, And a health to thee, Tom Moore, Should be peace to thine and mine, And a

- bove me, Here's a heart for ev' - ry fate; And what-ev - er sky's a - bove me, Here's a

health to thee Tom Moore.

heart for ev' - ry fate.

I SAW THEE BUT AN HOUR

Arranged by F. Weiland.

ANDANTE CON ESPRES.

pia *for*

I saw thee but an hour, Yet felt an age of pain, To think that clouds might

low'r, To veil thy form a - gain. I search'd my wayward

SAW THEE BUT AN HOUR.—Concluded.

heart, And found ripe tu - mult there; To think that we might part, E're

I had breath'd love's pray'r To think that we might part, Ere I had breath'd love's pray'r.

The musical score is written for guitar on a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The first system covers the first line of the first verse, and the second system covers the second line of the first verse and the first line of the second verse. The second system ends with a double bar line and repeat dots. The lyrics are written below the notes.

SECOND VERSE.

Thy form was in my dreams,
 And fancy brought thee near
 ||: As morning's lucid beams;
 So bright didst thou appear. :||

THIRD VERSE.

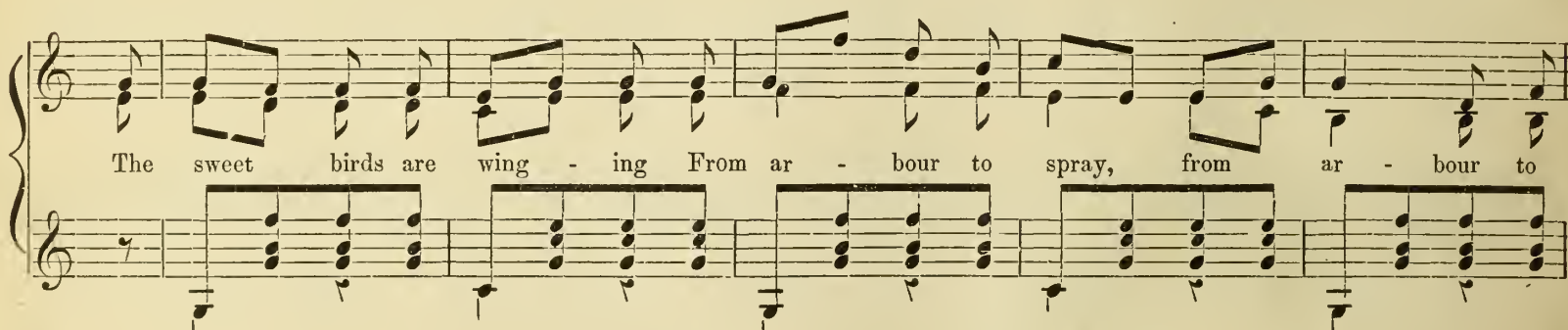
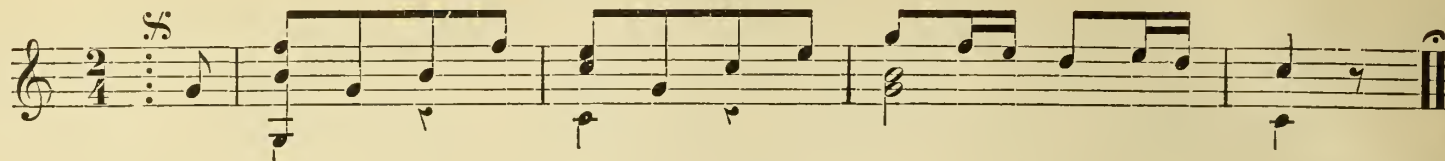
I saw thee but an hour,
 And yet I know not why
 ||: My voice had lost its power,
 I could but look and sigh. :||

GUITAR INSTRUCTOR.

SWEET BIRDS ARE SINGING.

Arranged for One, or Two Voices.

ALLEGRETTO.



SWEET BIRDS ARE SINGING.—Concluded.

May, mer - ry May. Sing shep - herds, sing with me, Cheer-i - ly,

cheer-i - ly, Sing, shep - herds sing with me, Mer - ry, mer - ry May.

The musical score is written for guitar on a grand staff (treble and bass clefs). It consists of two systems of music. The first system contains the first line of the song, and the second system contains the second line. The lyrics are written below the notes. The music is in a simple, folk-like style with a clear melody and accompaniment.

SECOND VERSE.

Our dear girls to meet us,
Are now on their way,
With garlands to greet us,
And songs of the May;

Sing shepherds, sing with me, Cheerily, cheerily,
Sing shepherds, sing with me, Merry, merry May.

THIRD VERSE.

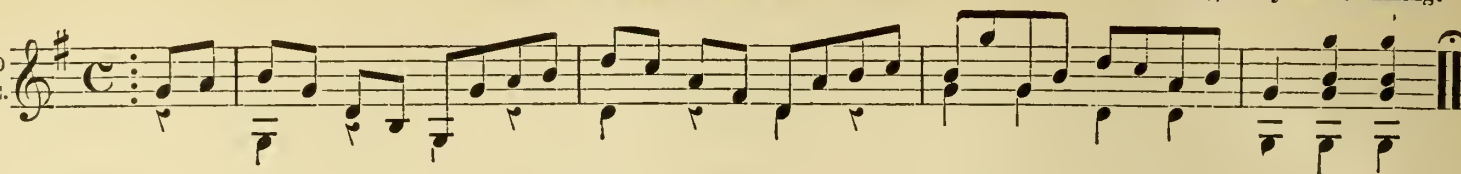
The Cattle are lowing,
Come! Up from your hay,
Lads! Let us be going,
The morning is May;

Sing shepherds, sing with me, Cheerily, cheerily,
Sing shepherds, sing with me, Merry, merry May.

GUITAR INSTRUCTOR.

I'M A PILGRIM.

Arranged by W. Cumming.

ALLEGRETTO
CON AMORE.

I'M A PILGRIM.—Concluded.

The musical score is written for guitar on two staves. The key signature has one sharp (F#), and the time signature is 4/4. The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody.

tain me, For I am go - ing To where the stream - lets are ev - er flow - ing. I'm a

pil - grim, and I'm a stran - ger, I can tar - ry, I can tar - ry but a night.

SECOND VERSE.

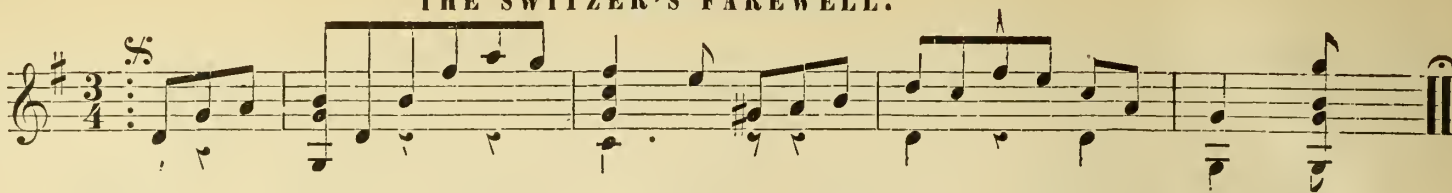
There the sunbeams are ever shining,
 I am longing, I am longing for the sight,
 Within a country, unknown and dreary,
 I have been wandering forlorn and weary.
 I'm a pilgrim, and I'm a stranger,
 I can tarry, I can tarry but a night.

THIRD VERSE.

Of that country, to which I'm going,
 My Redeemer, my Redeemer is the light;
 There's no sorrow, nor any sighing,
 Nor any sin there, nor any dying.
 I'm a pilgrim, and I'm a stranger,
 I can tarry, I can tarry but a night.

THE SWITZER'S FAREWELL.

ANDANTINO.



A - dieu dear land, with beauty teem - ing, Where first I rov'd a care-less child; Of thee my
Far from my home, I soon must wan - der,—In stranger land be doom'd to dwell; Oh! best be -

heart will e'er be dream-ing, The snow clad peaks and moun - tains wild. Dear land! that I
lov'd, my heart grows fond - er, While thus I breathe my last fare - well. Re - ceive this sad

GUITAR INSTRUCTOR.
THE SWITZER'S FAREWELL.—Concluded.

[57]

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cher - ish, Oh! long may'st thou flour - ish; My mem' - ry must per - ish Ere
to - ken, I leave thee heart bro - ken, Our part - ing is spo - ken, Be -

I lov'd for-get thee. La, la - - - la - - - la - - -
one fare well. La, la - - - la - - - la - - -
ad lib.

la - - - la - - - la - - - la - - - la - - -
ad lib.

tr tr

I HAVE SOMETHING SWEET TO TELL YOU.

or

Words by Mrs. Francis Osgood.

"I'M TALKING IN MY SLEEP."

Music by J. E. Magruder.

MODERATO.

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'MODERATO.' The score consists of three systems of music. The first system is an instrumental introduction. The second system contains the first line of the vocal melody with the lyrics: 'I have some - thing sweet to tell you, But the se - cret you must keep; And re -'. The third system contains the second line of the vocal melody with the lyrics: 'mem - ber, if it is - 'nt right, "I'm talk - ing in my sleep." For I'. The guitar accompaniment is shown in the lower staves of each system, featuring chords and single notes.

I have some - thing sweet to tell you, But the se - cret you must keep; And re -

mem - ber, if it is - 'nt right, "I'm talk - ing in my sleep." For I

I HAVE SOMETHING SWEET TO TELL YOU.—Concluded.

The musical score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody.

know I am but dream - - ing, When I think your love is mine; And I

know they are but seem - - - ing, All the hopes that round me shine.

SECOND VERSE.

So remember when I tell you,
 What I cannot longer keep,
 We are none of us responsible
 For what we say in sleep.
 My pretty secrets coming!
 O listen with your heart,
 And you shall hear it humming
 So close 'twill make you start

THIRD VERSE.

O shut your eyes so earnest,
 Or mine will wildly weep;
 I love you! I adore you!
 But "I'm talking in my sleep."
 For I know I am but dreaming
 When I think your love is mine;
 And I know they are but seeming,
 All the hopes that round me shine.

HAD I NEVER, NEVER KNOWN THEE.

Words by S. W. Davies.

Arranged by W. Cumming.

ANDANTINO.

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'ANDANTINO.' The guitar part is written on a single staff, while the voice part is written on a single staff. The lyrics are: 'Had I nev - er, never known thee, Then my heart had been my own, And the voice that now be - wails thee Learn'd to breath an - oth - er tone; Like the'. The score is divided into three systems. The first system contains the first line of music. The second system contains the second line of music. The third system contains the third line of music. The guitar part is written in a style that suggests a specific fingering, with many notes beamed together and some notes marked with 'v' (vibrato). The voice part is written in a simple, clear style, with lyrics placed below the notes.

HAD I NEVER, NEVER KNOWN THEE.—Concluded

stars that shed their glo - ry, O'er a dark and trou - bled sea; Or like some

long re - mem - ber'd sto - ry, Cher - ished art thou still to me.

SECOND VERSE.

Had I never, never seen thee,
 With the beauty o'er thy brow;
 With so many friends around thee,
 Smiling, all as thou art now.
 I had never known the blighting,
 Of a moment thus to part,
 Or fled from all delighting
 To a lonely broken heart

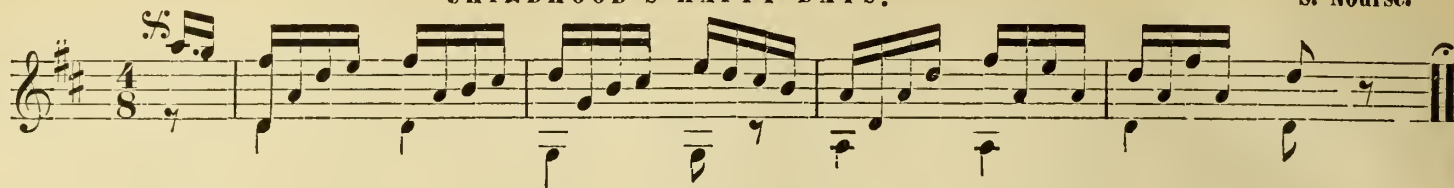
THIRD VERSE.

Had I never, never lov'd thee,
 With a soul-entrancing pow'r;
 Had I never knelt before thee,
 In that bright and glorious hour—
 I had never known the sorrow
 That no joys can now beguile:
 Or felt how cold and cheerless
 'Twas to live without thy smile.

CHILDHOOD'S HAPPY DAYS.

S. Nourse.

ANDANTE.

The second system of music is for piano, written in treble and bass clefs with a key signature of one sharp (F#). The tempo is 'ANDANTE.' The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'I'm think - ing of the days, Mother, Of Child - hood's hap - py days, When'. The music consists of eighth and sixteenth notes, ending with a double bar line and repeat dots.

I'm think - ing of the days, Mother, Of Child - hood's hap - py days, When

The third system of music is for piano, written in treble and bass clefs with a key signature of one sharp (F#). The tempo is 'ANDANTE.' The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'all the world seem'd bright and gay, And full of glad - some lays : I'm'. The music consists of eighth and sixteenth notes, ending with a double bar line and repeat dots.

all the world seem'd bright and gay, And full of glad - some lays : I'm

CHILDHOOD'S HAPPY DAYS.—Concluded.

The musical score is written for guitar and voice. It consists of two systems of music. Each system has a vocal line on a single staff and a guitar accompaniment on two staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'think - ing of that joy - - ous time, When sitting by your side, You sweet - ly smil'd and bless'd your child, With all a pa - rent's pride.' The score ends with a double bar line and repeat dots.

think - ing of that joy - - ous time, When sitting by your side, You
sweet - ly smil'd and bless'd your child, With all a pa - rent's pride.

SECOND VERSE.

These days were bright, mother,
And now they seem to me
Like fair enchanted isles a fair,
Within a desert sea.
For then my heart had known no care,
My eyes had wept no tears—
Nor had a cloud pass'd o'er my brow,
Through all my blissful years

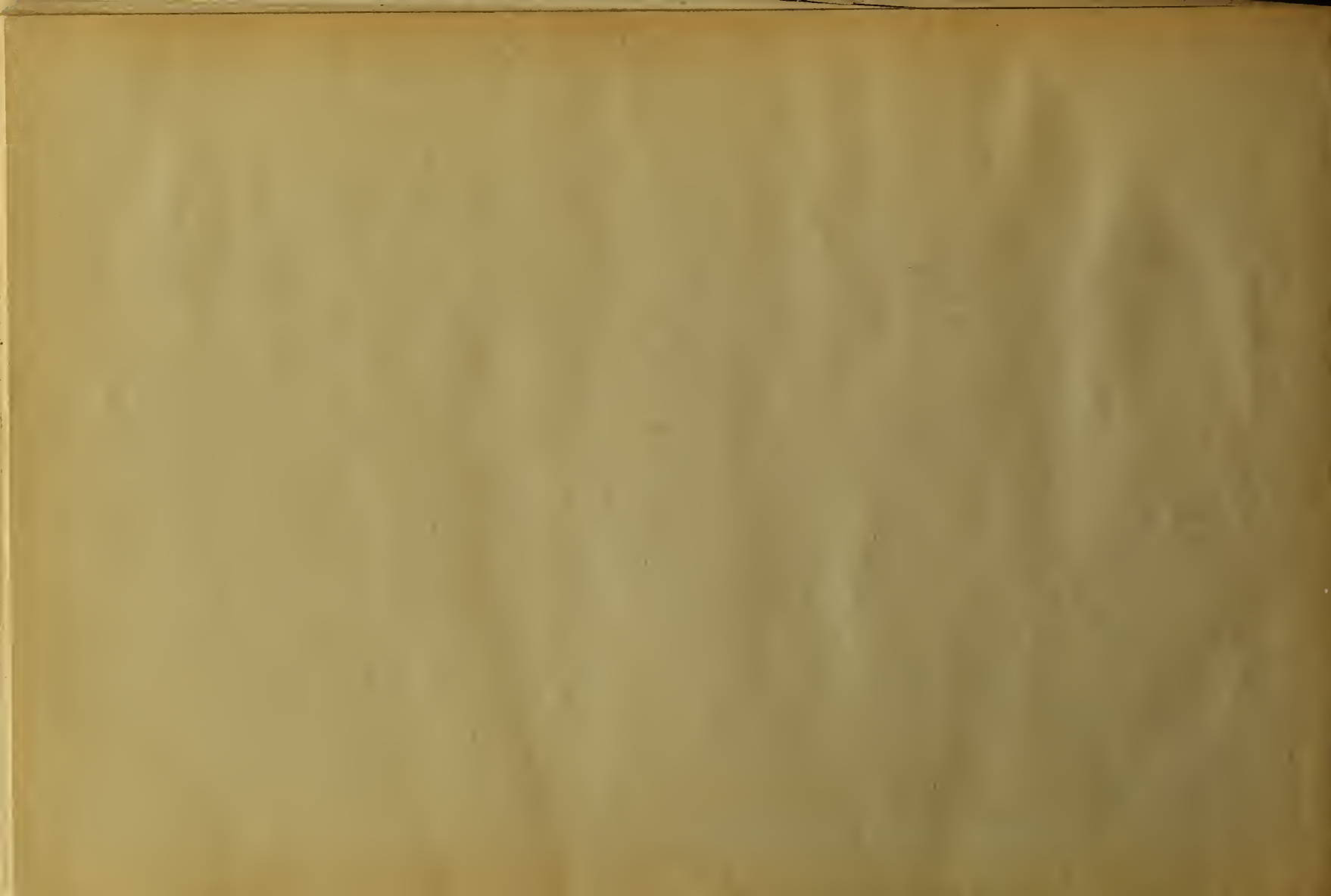
THIRD VERSE.

Oh I remember well, mother,
In twilight's gentle hour;
How soft the summer breezes were
Within our garden bow'r.
And how when bright stars beam'd so soft
From the deep blue vault at even,
With glowing cheeks, you'd sweetly speak
Of our bright home in heav'n

AMATEUR'S FIRST BOOK FOR THE GUITAR

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